

In memoriam Jørgen Raasted
19.3.1927 - 5.5.1995

On the 5th of May 1995, Dr. Jørgen Raasted died suddenly at home. With his passing, the Institute for Greek and Latin lost a valued colleague and the field of Byzantine music one of its most remarkable scholars. Although we had all known that Jørgen Raasted had suffered for years from a weak heart, we found it hard to believe the news of his death. Until his last day, he kept his characteristic happiness and enthusiastic approach to life; indeed, he never ceased to be that "boy of twelve summers" whom Sten Ebbesen described in the non-Festschrift presented to Jørgen on his sixtieth birthday¹.

Jørgen Raasted graduated with degrees in Greek, Latin, and Christianity in the early fifties and began a career as a high school teacher at Ribe Katedralskole. As a student, however, he had become captivated by Byzantine music, and his passion for it would last for the rest of his life. With the encouragement of Prof. Carsten Høeg, the founder of the *Monumenta Musicae Byzantinae* (MMB), who had introduced him to the subject, Jørgen Raasted returned to the University of Copenhagen in the late fifties. He first served as Høeg's personal assistant, and later as a lecturer at the new Institute for Greek and Latin Medieval Philology, which he and a small group of Danish medievalists had created. He taught a wide range of subjects, including Greek, Latin, classical and medieval literature, palaeography, and music. Jørgen Raasted remained on the staff of this institute (from 1992 "Institute for Greek and Latin") until his death. He also served the MMB throughout his life, first as '*ab epistulis*' (secretary) (1960-), later as a member of the editorial board (1968-), and finally as its director (1993-5).

Among his earliest research projects was an investigation of Byzantine musical theory under the supervision of Prof. Høeg. Jørgen Raasted collected manuscript evidence for the *Papadike* (see Bibliography below, no. 41) and a number of other theoretic and didactic texts. His interest in such texts lasted throughout his life and eventually led him to

¹ See CIMAGL 54, 1986, Editorial pp. 5-7.

produce a critical edition of the earliest known treatise on Byzantine music, the so-called *Hagiopolites* (no. 52).

In 1966 Jørgen Raasted published his dissertation "Intonation Formulas and Medial Signatures in Byzantine Musical Manuscripts" (no. 17). Although he had already recognized the importance of medial signatures for the understanding of the musical structure in his first publication on Byzantine chant in 1958 (no. 6), he now presented a full account of the meaning and function of the *martyriai* and the medial signatures in the musical MSS. This study not only expanded our knowledge of the modal system, but also influenced the modern performance practice of medieval Byzantine chant. Jørgen Raasted's idea that intonations and signatures should be included as a part of the performance became widely accepted.

With publication of the '*Theta* Notation' in 1962 (no. 11), Jørgen Raasted began a series of studies of Palaeobyzantine notations. Although the older generation of musicologists was sceptical about his findings, time has shown that the *Theta* Notation (together with some related notational types) played an important role in the early development of musical notation in the Byzantine world (nos. 34 and 84). Late in his career, Jørgen Raasted had the luck to identify a palimpsest, probably dating from around 800, that contains a Greek redaction of the old Jerusalem *Heirmologion* and carries sporadic *Theta* notation (no. 77). He also renewed his interest in the Palaeobyzantine notations as a whole and initiated a series of symposia on that topic (nos. 82-85).

In opposition to many other western scholars, Jørgen Raasted always considered the modern, Neo-Byzantine chant as an important source for understanding the medieval one. He could therefore take up the challenge of opening a dialogue with Greek musicologists on such topics as melodic *exegesis* and chromaticism in Byzantine chant (nos. 62, 64). It required a person with precisely his qualifications, his thorough knowledge of the medieval tradition, his high esteem of the living Orthodox tradition, and not least, his open mind, to inspire the collaboration of Western European and Greek scholars, who had formerly seemed frozen in incompatible positions.

Jørgen Raasted had obvious talent as a palaeographer. In his edition of the '*Saba Heirmologion*' (no. 21), he was able to show in detail how the Palaeobyzantine notation had been converted into a fully diastematic Middle

Byzantine one. He characteristically described not only the MSS themselves, but delved deeper to study processes that could have produced them (nos. 15, 16, 29, 42, 85). He also combined knowledge, curiosity, and imagination in his work on fragments: identifying tiny pieces of parchment was a game he played with great skill and great pleasure. In addition to his work on Byzantine music, he pioneered the cataloguing of fragments of medieval Latin codices in Danish archives (nos. 38, 55, 72).

Jørgen Raasted left few aspects of Byzantine music untouched and, as one of the finest scholars and teachers in his field, attracted several students and scholars from Denmark and abroad to Copenhagen. I have tried to summarize his scholarly achievements, but all who knew him, I believe, will remember first his frank and personal manner in conversation with his fellow human beings, his scholarly curiosity, and his contagious enthusiasm.

Christian Troelsgård

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